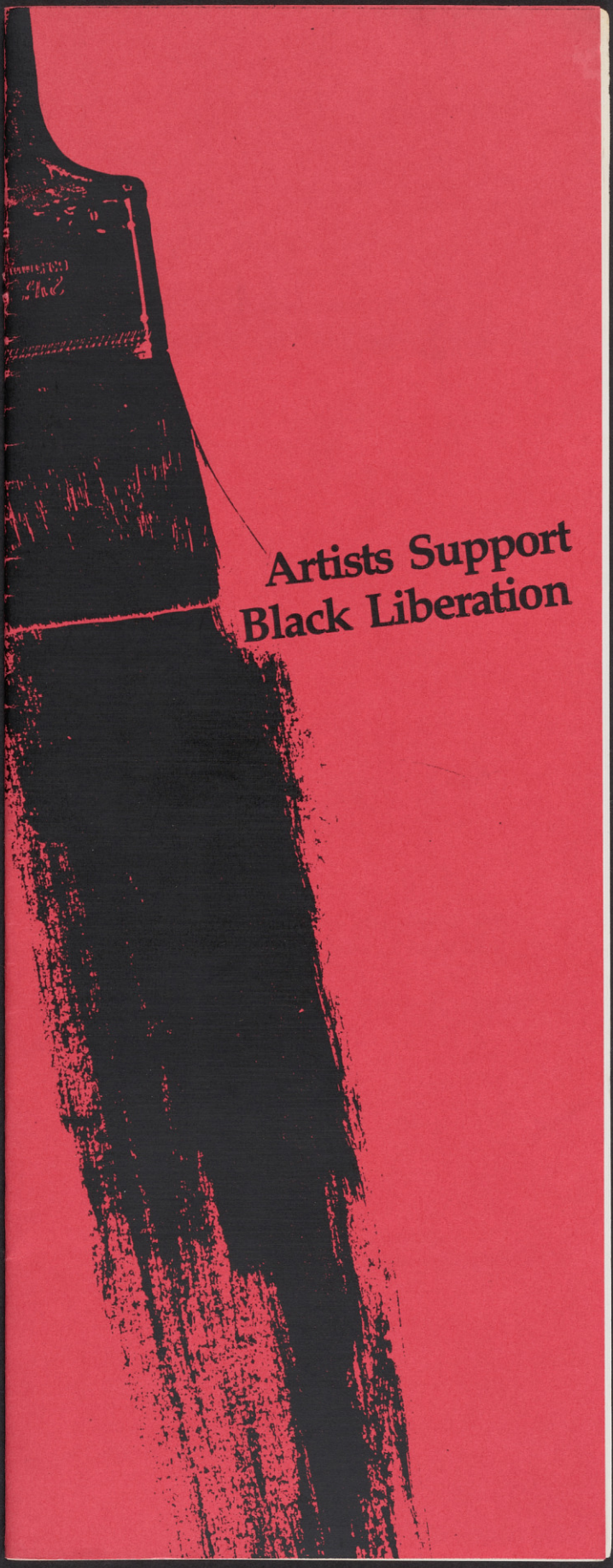

Artists Support Black Liberation

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Art Exhibit & Auction
October 5-12, 1986 La Galeria en El Bohio

"Human dignity is a cultural product and resistance is often preceded by a burst of cultural energy."

—Lucy R. Lippard

A Benefit for the
Malcolm X Centers for Black Survival,
A Project of the New Afrikan Peoples Organization

All donations are tax-deductible.

Sponsored by the
John Brown Anti-Klan Committee
P.O. Box 406 Stuyvesant Station
New York, New York 10009
212-244-4270

From the New Afrikan People's Organization

The New Afrikan People's Organization would like to extend its thanks and appreciation to the John Brown Anti-Klan Committee and more importantly to the many artists who will make this art show—**Artists Support Black Liberation**—a success. Lest We forget, our thanks also to La Galeria en El Bohio for opening its doors to this momentous occasion.

One needs only to look back at the 1960's to see how the Black Liberation Movement which had come center stage, inspired and excited not only the Black nation in America but the oppressed nations around the world and supporters of human rights. The struggle for Black human rights gave form to a broad array of political, cultural, social and spiritual organizations that gave rise to the development of a national consciousness, national identity and the embryonic stages of a national liberation movement for self-determination.

A movement so dynamic, so powerful and invigorating, it moved millions. A movement so prophetic and rhythmic, so graceful and picturesque that the poets, musicians, dancers and artists in their own creative forms captured this beauty of our people in struggle and gave it back to the masses. This motion was so exhilarating and earth-shattering that its history is still being written.

The spark, the ethos, if you will, emanated from the people's institutions. From churches, health clinics, newspaper offices, free breakfast programs, the dojos, cultural centers and art galleries, in pool halls, to plan and talk about freedom, were grassroot people's institutions coming forth to build and push this movement forward.

The intitial impetus for this—the motor force—came from one who stood just a little taller than most, Malcolm X. A positive image. A shining example of commitment, courage and revolutionary ideas. His call for self-respect, self-defense and self-determination was consolidated in the slogans: "Black Power, Power to the People, It's Nation Time and Free the Land!" And We all listened long before E. F. Hutton (the capitalist) spoke. While Malcolm spoke and the people listened and moved, someone else was listening and watching and what they saw threatened their corrupt and exploitative system. And so they, the United States government, came. They came with their counter-insurgency program (COINTELPRO)—the undeclared war against the Black nation in America. They destroyed Malcolm, our institutions and our movement. But Malcolm lives—his spirit lives—in the people's struggle. And like the Phoenix, our movement shall arise from the ashes of destruction—anew and alive—to one day fulfill the legitimate aspirations of our people.

In New York a part of that process will be the building of the **Malcolm X Center for Black Survival**. This campaign is but one small, yet important part of a campaign to uplift the consciousness and morale of our community. In the midst of the proliferation of

low ideas as manifested by the crack houses and street predators on every block hustling cheeb, blow, madman, and even designer drugs; by the lack of any mass response to police killings of our people, etc. . . . in the midst of so-called Black-on-Black crime, teenage pregnancies, the complete destruction of the Black framily (community) structure, the economic conscription of our youth into the U.S. military service which is engaging in aggression against poor but struggling nations elsewhere in the world . . . in the midst of these and other mean conditions We need a lifetime of hope and encouragement.

That's what this center and other institutions will be—a ray of hope in a sea of despair. A center from which to educate, agitate and organize. To rebuild our movement, our families, our communities and in the final analysis—a new world.

And so here We are, partners in this venture, not sure of what the impact will be, but knowing that We are making a contribution to the future, the struggle for Black human rights and a better world. Our thanks to you all for your support.

Together We Will Win Without A Doubt!

To Malcolm: Tribute and Commitment

by Cliff Joseph

There is a tradition in the arts, that comments on society either directly or by implication. This tradition has always been both overtly and covertly resisted by power structures. Unfortunately, the 20th Century has produced too few truly effective social commentators among those of us who like to be regarded as socially concerned artists. Too many of us today are evasive, self-centered, and overly precoccupied with the precious techniques of art, to notice or care about the crying inequities that exist in a world that can correct them.

We live in a society dominated by values which favor imperialist exploitation and wasteful technological striving, as it disregards human dignity, and violates the ecological principle upon which all life depends. Artists and their art are faced with an inevitable and persistent challenge. That challenge, which requires the assumption of sacrificial responsibility, is met for the most part with timid response, or total indifference; leaving humanity with less than the vital creative power it needs to confront and expose the dehumanizing, life destroying forces of our time, and to set into motion the creative alternatives art can suggest.

In my view, confrontation is the truest function of art, in a world bent on resisting the admonition of truth. In this context, confrontation is synonymous with social action, which to be taken seriously as art and as socially functional, must achieve unity with aesthetic principle.

Ernst Fisher, writing on the necessity of art, states, "True as it is that the essential function of art for a class destined to change the world is not of making magic, but enlightening, and stimulating action, it is equally true that a magical residue in art cannot be entirely eliminated; for without that minute residue of its original nature, art ceases to be art." Yet, this fact, no matter how often asserted, does not succeed in quelling the argument persisted in by those who oppose enlightenment to life affirming alternatives, militant action and change. These suppressive forces tend to quarrel less with our innovative use of form, than with the content of our art which is message bearing, didactic, and which exposes the pathology of our social system, as it envisions healthier alternatives to a decadent status quo.

Despite some token indications to the contrary, the tendency continues to intensify among curators, dealers, producers, and critics representing the arts establishment, to reject didactic art, or art which takes a stand in protest of war, racism, sexism, poverty and other injustices as too political. With this judgement, they continue categorically to condemn these creative protests as non-art, forgetting for example, among the visual artists, such cogently explicit commentators as Goya, and Daumier; and refusing to admit that this era is more terrible in many ways than that which Goya and Daumier lived through. This tendency makes obvious the intentions of such judges to neutralize and control the power of art; to deny to art one of its most sacred functions, and to artists one of their most important responsibilities; that of holding up the mirror of truth

and baring to the eyes of humanity, the repulsive reflections of its truck with evil juxtaposed with its potential for transformation, for being, and transcendence to its natural relationship with the force.

Some of us, in yielding to materialist temptation, move too far off course, and allowing ourselves to get lost in the woods of competitive economic striving, only hint at our original purpose, giving the greater emphasis to those attributes of our arresting new forms which are more likely to please the arts establishment, and gain us entry or continuance in the lucrative main stream. Nevertheless, the dialectic of social protest art must and will continue to broaden, and capture the forces of media necessary to express with increasing scope and clarity, the collective conscience and will of those of us who not only understand its relevance and power, but who are determined that it be related to the revolutionary need of our time.

This can and must be done, with the same courage and determination exemplified by the man in whose honored memory this exhibition is mounted, Malcolm X.

"He was the most electric personality I have ever met, and I still can't quite conceive him dead. It still feels to me as if he has just gone into some next chapter, to be written by historians." Those words, closing the epilogue by Alex Haley, to the *Autobiography of Malcolm X*, epitomized the sentiment of a global spectrum of humanity, particularly Americans, caught up in the turbulent throes of the 60's, who saw him either as indomitable champion, or nemesis.

Today, too few of our new generation know of the legacy of Malcolm's incisive challenge. As the victories of the civil rights' struggle assuaged the conscience of liberal America, decadence flourished in unresolved contradictions of an unchanged power structure, content to bury the scathing demands of his truths.

But, as the corruption of the 80's threatens the survival of our entire world, the urgency of his words has never been more relevant. We need only actualize a collective introjection of his admirable qualities, which inspire hope, courage and commitment, to enter with his teachings into that next historical chapter, drawing upon an archival legacy of books, films, video tapes, news and magazine articles, to sharpen our perceptions and clarify our goals.

In this way, he can be made to come alive as a spiritual catalyst in our continuing struggle for freedom. What better example could the youths of America require, than a man who rose from the depths of the despised of our society; from convicted dope pusher, thief, street hoodlum and pimp, to become a model of manhood whose sensitivity, pride, insightfulness, intelligence, and emotional power, enabled him to achieve preeminence as a dynamic leader of the Black Revolution. Those of us who measure our authenticity and integrity as artists by our commitment to the struggle, can be counted on to be seen and heard in the forefront of that struggle, working to keep it alive and active, with a positive imagery and creative potency representative of his relentless insistence on equal justice for all mankind. □

Vito Acconci
Liberty's New Clothes
1986
25″ x 40″
Poster and Toy Soldiers on Wood

Fran Antman
The Miners of Morococha, Peru
1981
11″ x 14″
Black and White Photograph

Madeleine Artenberg
Untitled
1986
8″ x 10″
Black and White Photograph

Rudolf Baranik
Attica
1973
40″ x 30″
Collage

Jean-Michel Basquiat
Dos Pajaros
1985
60″ x 96″
Oil on Wood

Karin Batten
News Today
1985
10″ x 14″
Original Etching

Donna Binder
Untitled
1986
11″ x 14″
Silverprint Photograph

Karl Bissinger
A Portrait of Odetta
1972
11″ x 14″
Black and White Photograph

Robert Blackburn
Anti-Apartheid
1986
34″ x 26″
Paper Work (Monoprint) Black and White

Timothy Blunk
Azanian Children
1985
11½″ x 8½″
Graphite on Paper

Pat Brazill
How We Dream
1986
30″ x 50″
Oil Pastel on Paper

Larry Brown
The Mind Absorber
1978
9¾″ x 6¾″
Black and White Photograph

Larry Brown
Preparation for a Struggle
1978
9¾″ x 6¾″
Black and White Photograph

Vivian E. Browne
Ocean Forms
1979
41″ x 43″
Oil on Canvas

Eva Cockcroft
Confrontation
1984
19″ x 26″
Charcoal

Sue Coe
Revolution, 1986 from the *Malcolm X Series*
1986
30″ x 22″
Graphite on Paper

Papo Colo
Photogenics Edition 500
1983
14½″ x 12″, 18 Images
Dual Tone Printing

Thom Corn
Mask from *Village People Series*
1985-1986
7½″ x 6½″
Hardware Cloth, Cotton Muslin, Acrylics

Brett DePalma
KKK Hog Dirty Dog
1986
24″ x 60″
Vinyl Bookbinding Fabric + Oil on Canvas

Jimmie Durham
Hna Kwu, Dini Kotli = "Let's Go, Kids"
1985
16″ x 22″
Collage

Mel Edwards
Liberation X from the *Lynch Fragment Series*
1986
11″ x 8″ x 6″
Welded Steel Hanging Sculpture

Ralph Fasanella
The Stickball Game
1975
31″ x 34″
Serigraph

Deborah Fay
Instruments of Torture
1984
13″ x 20″
Mixed Media: Glass, Paper, Paint

Tom Feelings
Untitled
1983
11″ x 12″ with frame
Pen and Ink, Pastel Pencil

Felix
Splash
1985
32″ x 39″
Oil on Canvas

Angela Fremont
Louisville Slugger
1986
8″ x 10″
Graphite and Ink on Paper

Angela Fremont
Vigilante
1986
8″ x 10″
Graphite and Ink on Paper

Ismael Frigerio
Untitled
1985
38″ x 50″
Tempera on Paper

Angel Luis Garcia
South Africa
1986
20½″ x 37½″
Mixed Media

Art Guerra
El Bohio
1983-1986
24″ x 30″
Acrylic on Vinyl

Richard Haden
The Early Bird Gets the Worm
1986
28″ x 36″
Oil on Canvas

Joan Harmon
Angela & Chepe—Nicaragua Libre
1986
60″ x 84″
Acrylic on Linen

Eric Head
Three Brothers
1985
21″ x 34″
Oil on Canvas, Mounted on Panel

Sally Heller
Swimmers
1985
47″ x 49″
Paint on Plastic

Scott Henstrand
...Shoulder...
1986
72″ x 72″
Oil Stick on Screen, Projector

Candace Hill-Montgomery
South Africa Knot I
1986
6½″ x 5″
Paper and String

Judy Janda
Bedford-Stuyvesant, Brooklyn, 1986
1986
11″ x 14″
Silverprint Photograph

Noah Jemison
Feast of Liberty
1984
72″ x 53″
Encaustic Canvas

Cliff Joseph
Blackboard
1971
25″ x 35″
Lithograph

Cliff Joseph
Hands of Freedom
1964
14½″ x 23½″
Lithograph

Cliff Joseph
King's Thing
1986
21″ x 35″
Lithograph

Charles Keller
Consultation
1971
28″ x 23″ framed
Silkscreen

Jon Keller
Medallion for Malcolm X
1986
17″ diameter
Hydrocal and Paint

Sally Ketcham
Untitled
1985
23″ x 39″
Acrylic on Canvas

Janet Koenig
Commemorative Stamp
1982
30″ x 24″
Silkscreen

Tom Keough
What Are You Waiting For?
1986
16″ x 20″
Mixed Media

Alexander Kosolapov
Lenin and Coca-Cola
1982
22″ x 30″
Silkscreen

Jacob Landau
If All Problems...
Date Unknown
20″ x 26″
Offset Lithograph on Paper

Manuel Macarrulla
Mask
1982
12″ height
Acrylics on Primed Instant Paper Maché

Paul Marcus
Crossing the Border
1986
24″ x 30″
Woodcut

Barbara A. McPhail
At the Village Gateway
1983
12½″ x 13¾″
Monoprint/Chine Collé

Robin Michals
The Hancock Street Community Garden Mural
1986
11″ x 14″
Cibachrome

Yong Soon Min
'50 Chevy
1984
30″ x 40″
Etching

Charles Mingus III printed by Joe Grippe
New York Heart Series 1/5 Edition Artist Proof
1967
27″ x 26″
Serigraph, Blue, One Color Print

Alice Neel
Untitled
1973
31″ x 22″
Hand Colored Serigraph

Pepon Osorio
Ay Gran Poder de Dios
1984
9″ x 10″ x 21″
Mixed Media

John Parnell
London Transport Bus Crankshaft
1983
8¼″ x 10½″
Black and White Photographic Print

Mary Patten
Pamberi Ne Chimurenga
1979
32″ x 42″
Oil on Canvas

Amado Maurilio Peña, Jr.
Mimbreños Artist Edition 65 (1/65-65/65)
1983
22″ x 30″
Original Silkscreen

Howardena Pindell
South Africa: Fragments
1986
5¼″ x 10¼″
Paper, Tempera on Museum Board

Kristen Reed
Reggae Sunsplash Against Apartheid
1986
11″ x 14″
Color Photograph

Vilma Maldonado-Reyes
Woman
1986
16″ x 20″
Oil

Faith Ringgold
U.S. of Attica
1971
22″ x 28″
Offset

Geno Rodriguez
War and Peace and Bread
1982
11″ x 14″
Cibachrome

Tim Rollins, Makonnen Paine, K.O.S.
By Any Means Necessary [Second Version]
1985-86 / 25″ x 19½″
Black Gesso on Book Pages *(The Autobiography of Malcolm X)* on Linen

Mel Rosenthal
Habana Vieja
1985
11″ x 14″
Silverprint Photograph

Mel Rosenthal
Roosevelt Hospital
1983
8″ x 10″
Resin-Coated Print Photograph

Dean Ruck
Untitled
1986
48″ x 48″ x 84″
Mixed Media Sculpture

Early Rudolph
African-American Indian Mask
1985
12″
Multi-Media: Stoneware w/wire, wood, acrylic

Janet Ruskin
Untitled
1986
6″ x 8″
Acrylic on Canvas

Vincent Salas
No Sell Out
1986
4″ x 6″
Watercolor

Sam
Lord Knows I'm a Voodoo Chile
1986
30″ x 40″ (approx.)
Acrylic on Canvas

Juan Sanchez
Against Apartheid We Sing
1984
52″ x 46″
Oil, Mixed Media on Canvas

Delroy Simmonds Shabaka
Bust Out
1986
72″ x 36″
Pastel on Paper

Frank Shifreen
The Reagan Years
1983
84″ x 8″
Acrylic on Canvas

Frank Shifreen
Interrogating the Double
1986
12″ x 12″
Acrylic on Plywood

Vincent D. Smith
Hausa Men in Nigeria
1975
26″ x 32″
Lithograph

Skip Snow Courtesy of Alexander Wood Gallery
King's Rook One
1985
37″ x 32″
Oil on Canvas

Emanuel Solomon
Image of Man
1980
19″ x 16″
Oil

Paul R. Solomon
Ascension
1984
16″ x 20″
Black and White Silverprint Photograph

John T. Spencer
Ancient Games
1986
29″ x 29″
Oil on Wood

Carlos Sueños
Organic Galaxy
1984
34½″ x 44½″
Mixed Media on Paper

Ena Swansea
Mango in Africa
1986
60″ x 84″
Oil and Acrylic on Canvas

Jorge Tacla
Untitled
1984
50″ x 38″
Acrylic on Paper

Seth Tobocman
Untitled
1985
22″ x 28″, 14 pieces
Spraypaint on Paper

Julius Valiunas
Black in White
1984
65″ x 46″
Oil on Canvas

Shawn Walker
Untitled
1985
9¾″ x 7½″, with matt 16″ x 20″
Sepia Photograph

John Pittman Weber
South Africa Buries Its Dead
1986
23″ x 17″ framed
Monotype Silkscreen

Arnold Wechsler
Untitled
1986
5″ x 8″ (approx.)
Oil on Canvas

Mimi Weinberg
Span
1984
60″ x 36″ x 30″
Wood and Fabric Sculpture

Gilberto Wilson
The Caribbean Experience
1981
11¾″ x 8¾″
Silkscreen

Gilberto Wilson
Fourth of July, 1986
1986
22¼″ x 29¾″
Serigraphy and Mixed Media

Cyndi Kerr
Matalgalpa
1985
6½″ x 10″
Color Photograph

From the John Brown Anti-Klan Committee

The John Brown Anti-Klan Committee extends our thanks to the eighty artists who have made **Artists Support Black Liberation** possible. We undertook this show to express our support for the human rights struggles of Black people and for the establishment of the Malcolm X Center for Black Survival in Harlem. Yet truly, this exhibition demonstrates that support from the progressive art community.

When we started this show, we had no idea what the response would be. Artists joined enthusiastically. They have been generous, cooperative and helpful. People said that "it was time the art community did something in support of Black liberation." The activism of the artists gave us the confidence and energy to complete this large, otherwise overwhelming, project.

This show speaks to the leadership that Malcolm X provided to all people struggling for a just and humane world. We continue to be inspired and challenged by his teachings. Carrying forward Malcolm's vision, the Malcolm X Center will educate young people to their true history. Its programs will contribute to building the struggle for self-determination for the Black nation. The Black Liberation Struggle has always been a catalyst in the U.S.—its forward motion has galvanized many other struggles into action alongside it.

The conditions in Amerikkka, 1986, make the need for the Malcolm X Center self-evident. We are all witness to the rightward move of the U.S. government, decrying national liberation struggles as "terrorism," while giving free rein to Klan and Nazi forces. No resources are allocated to the millions of homeless people in this country. Instead, the U.S. government spends $100 million to overthrow Nicaragua. We watch the cops who killed Michael Stewart go free—another green light to the police to terrorize Black and Third World people. We see increased poverty, rampant drug traffic and "noneducation" destroying the future of the Black community. These are the concerns of the New Afrikan Peoples Organization, and they are our concerns too.

This show is just one part of the work of the John Brown Anti-Klan Committee. We see an urgent need to build an anti-racist movement to fight the growth of the Klan and Nazis and all racist violence. While we were preparing this show, our Chicago chapter organized a militant anti-Klan/anti-Nazi demonstration of over 200 people. In San Francisco, we are fighting to get Klan programs off TV. We invite you to work with us.

We want to give special thanks to Cliff Joseph, Juan Sanchez and Robert Costa, who encouraged us to initiate this show and provided help along the way. We also want to thank Barrie Cline, Deborah Fay, Richard Haden, Jon Keller and Christine Rico who worked very hard to make this exhibition possible. There were many people who went out of their way to help us, and to all of you, thank you.

Finally, we want to encourage those of you who have come to this show to think about its purpose. Each piece of work was donated by the artist and can be purchased as an expression of your support for the struggle for Black liberation, and for the development of the Malcolm X Centers for Black Survival in Harlem and around the country. Thank you.